

cinema p a p e r s

The Castle. Charting its troubled '06 release. **AFI** under siege. Film culture wars. **Cheap Laughs.** Australians and quirky comedies. **Australia's** excellent exhibitors and distributors. **John Seale.** **John Safran.** **Madeleine Swain.** **Deb Verhoeven.** **Michael Bodey.** **Shane Daniels.**



134

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How they
shot **The
Perfect Storm**

**Byrne
baby
Byrne**

Rose Byrne in a galaxy far far away.





"I want the wind once to feel
the sun warming the bricks.
To smell the bread baking
down the street. And to see
the hope that reaches
beyond the skyline."

"I send their heads to pound
into the car
ascending into the
station. They refuse to wait
like from the times. Their
hands to dig into the
armrests as the
car speeds off."



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Storming

As the Working Dog production company prepares to release its second feature *The Dish*, expat Aussie **Tearlach Hutcheson** examines *The Castle*'s much-delayed US release.



Executive producer of *The Castle*, Michael Hirst believes vehemently "everything written about *The Castle*'s US release has been wrong".

The same set of changes made to the film, the price paid and audience reactions have all been misreported.

He says a simple track and a sprinkling of dialogue were the only changes made between *The Castle*'s Australian release and its US release several years later. Was a reference to "poet, king" in the trailer changed to mention "Edward" in the feature? Hirst cannot recall.

While it took the early production company Working Dog around \$55k million from the film made to win the distributors Morosini at Sundance 1999 (a sum widely reported in the trade press) Hirst believes the US release was an overall success. Showing the sale figures was for world rights (including the US and South Africa), he says what started out as a very small Australian film received some critical success in the US media, played to appreciative audiences and earned box office of almost \$5.5 million, despite being released on the same day as two other sprouts.

But why did Morosini sell on *The Castle* for 50 months before releasing it on the same day as the most successful film of 1999?

"They were waiting for the right moment and then... their argument was counter-programming, in hindsight it didn't work," Hirst says.

During the waiting period for US success and services cut back the power to tell Morosini when to release the film.

Would he work with Morosini again? "Sure, it all was appropriate" but he notes the likelihood of this happening following the company's switch, in recent years, toward producing its own product rather than buying finished films for release in very small.

"One of the things that we know (through the US experience) the film plays a little better every time" - between them, Hirst and director Rob Sitch witnessed at least 20 screenings. The poor box office was due to a lack of the all-important marketing - the big stars and big release budget so necessary for the US market, according to Hirst. Marketing which could have benefited from a concerted campaign. But amazingly, the big international distributors are cushioning local filmmakers from working high market prices. The argument now that a high sales price will fund the marketing spend and propagate the film's chance at the box office.

"I don't get that sense," Hirst says.

Morosini was very easy to work with, Hirst, Sitch and local actor Michael Caine travelled to the US for the film's release and Morosini encouraged the production company's fight along the way. Unfortunately however, stakeholders in Caine and Caine Productions were being released about the same time as, the infamous marketing machine was going to these two films. *



Michael Caine enjoys the scenery



Michael Caine and the gang inside their world



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Jeaneen by Paul Cox
The Dinner Game



cinema papers

October 2000
Special features

→ Education and Training, short Films, SPAA ←

Where are the young film makers of the future are learning their trade and what are they picking up or missing in the course? Does the training match industry expectations and needs? How well prepared are the new breed to deal with technological changes? What retraining is possible in a working industry? Issue 106 examines the training issues and looks for the practical implications in the field. We get down to the essentials on state of the art in short film making and check out the what's making waves at this year's SPAA.

To find out how you can advertise in this next issue of Cinema Papers, contact Larry Boyd on (03) 95235545 or email: lboyd@cinche.com.au

[illegible]

After local flooding subsided on 20 September, a floodplain in the back of the Camp was being used as a storage area for the 200 of thousands of dollars of military equipment stored there. A 100-ton forklift was used to lift tanks and other equipment out of the floodwaters and place them on the back of the trucks. The equipment was then moved to the back of the trucks and the trucks were driven to the back of the camp.

for his own version of it. Syme's been riding professionally in a half century, and he's got no first gear. He said the "fitter" he and "Cotton" took together in the early 1980s in New York were an "Italian-British."

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Major factors limiting the rate of change in *Phragmites* and other marshes to better forest management is that *Phragmites* is not

Last year she featured in *Two Hands*, this year she got a role in the coveted *Star Wars* and next year her first lead film will be released. **Michaela Boland** writes Rose Byrne is on the up and up.

Byrning the

Received 2008-07-11; revised 2008-08-11; accepted 2008-08-11.

[illegible]

fig. 1 is a piecewise-linear with four performance segments, representing a worker segment that is especially capable (the first segment) and the least capable (the last).

[illegible]

For the last 10 years, the Berlin-based writer and animal director Jørgen Jørgen has been working on a film about the relationship between a man and a dog. The film is about a man and a dog who are both dying. The film is about a man and a dog who are both dying. The film is about a man and a dog who are both dying.

Neisseria meningitidis (Meningococcus) is the middle M- α -grouped glycoproteinally β -mannanase sensitive serotyping agent. It is also the M- α -grouped β -mannanase sensitive agent.





Rose Byrne as Big Sister Phoebe

Candle

Local box office success is not enough

to market to market john thornhill

[illegible]

The first screening of *Bravely Underneath* at Co-

The first screening determines the success of a film's international efforts, resources are directed to this movie

Screening audience during outdoor festivals got this as a last step's not for an idea (one of 1700 odd buyers). The sales team for early these buyers is (slow) to market, right and aware of some real of the film. The buyers are then going up and hopefully like the way they come to realize that in their collection of the film to see our premises.

The first screening attendance also determines the success or failure of a film's film festival (e.g., *Bravely Underneath* will our efforts, resources and support will be used in this market).

The film must on one of the reasons: regardless of any new market, or



^aNon-Hispanic residents age 18 through 64 years of age in 1990.

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2000 digital video, 17 min.

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Next thing, Harvey
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the smorgasbord. Judgment or else he's going in the can.

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back to Melbourne

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Shelton, West. However, I'm already gratified the great ability of Twitter developed. "We're now an instantaneously open market for all sorts of things," says Shelton. "One day I would not see, for instance, James the filmmaker use his art as an open source, use celebrities and original personalities, artists and models. I ignore this sort of link to them by means of only a television screen or a feature film. But at the same time, I consider it another one level."

how to interpret, a strong tool for interpretation, or language evolved by ourselves," she adds. "I don't have to be too critical here, especially because I'm talking generally about all of them, and not really trying to be mean to all of them, and not even discrediting modern ideas as opposed to the old ones. But is it really a neutral ground that depends on all kinds of things?"

Aluminum is the top recycled material in the waste stream, as well as the most recycled material in the recycling stream. In 2006, aluminum recycling was up 10% from 2005, and the amount of aluminum recycled was up 12% from 2005. The amount of aluminum recycled was up 12% from 2005, and the amount of aluminum recycled was up 12% from 2005.

Maybe three- to five-percent of what's submitted to us, actually ends up making it onto our site.



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—The Australian Film Institute is sponsoring not a Australian Film and Arts Academy Award-winning actor (Geoffrey Rush) or director (Jim LaMarche) but high-profile film industry insiders. AFI Award recipients will inevitably speak in support of the embattled film culture body.

Or ask the politicians behind the record number of 20 Australian local air films vying for publicity through this year's AFI Awards on November 10. They will all state publicly the Australian Film Institute is doing a great job promoting Australian film and conveying the industry's cultural role. But peak funding body the Australian Film Commission has told the AFI it will no longer fund some of its initiatives.

Meanwhile, during this uncertain period, a lobby group for a recently emboldened player in the screen culture arena, ScreenSound Australia, is quickly taking a challenge to the glamorous event. ScreenSound, the National Film and Sound Archive has undergone some changes in recent years. The Sydney office has returned to Fox Studios, the Archive branch has been superseded by the city centre, ScreenSound, and the branch of the government's arts department finally dealt flush with resources following a funding increase and move by the Canberra-based office into a more efficient premises.

Now the "Friends of the National Film and Sound Archive" represented by respected industry figures, film producer George Miller and distributor and cinema operator Andrew Pike, is considering a 71-point dossier on paper advocating new roles which should be undertaken by the new independent ScreenSound.

Among the proposals, the Friends advocate for ScreenSound to lead national debate on topical issues such as the recent censoring debate on Catherine Breillat's film *Roma*. It should publish a series of film magazines, lead programs at new venues, host major film-maker events and present film retrospectives. ScreenSound should be the industry focal point for fostering seminars, exchanging ideas and "Friends believe that the Archive is the most appropriate and most logical place to organize and host the national film awards." Canberra-based Andrew Pike co-authored the discussion paper but when presented, he says the isolated bid by the private, the AFI's strongest arm was not judged. He is considering requesting that point be removed from the paper and explain it is a draft discussion paper, it is not policy.

"The AFI does have enough resources but it is doing a lot with them. ScreenSound has significant resources that it should be doing more with. The paper proposes ScreenSound pursue many identical objectives to those currently undertaken by the funding. Emboldened AFI had Pike is not advocating a cannibalization of the Institute's territory."

"It takes more money coming into film culture, not less," he says.

The director of ScreenSound, Pam Brent says he is "in general very supportive of what [Friends] is proposing" but he will not publicly support the group's bid to host the film awards.

"We do everything to see the maintenance of those threatened services but the AFI has been compromised by limited resources and one of the things we'd like to do is help the AFI expand those services better," he says.

The AFI is under a lot of pressure, because it is



William (left), Mel Gibson, & Bill Hunter



Huge stars eg. Lydia House, Russell Crowe, Anthony Hopkins



Premiere Jacki Weaver and Ray Barrett won prizes for Best Supporting Actor in the film of James Freeland

"We didn't say these services shouldn't exist. We thought the client base and the eventual outcomes were not appropriate for the AFC to be funding."
Kim Dalton AFC chief executive

Australian Film Commission is reviewing funding to two of the AFI's five core activities: research and information service and video sales.

It will continue funding the AFI awards and the national exhibition center, which has taken income for the discovery and appreciation of local and international films. The central business which contains these functions may exist in a reduced capacity in the future because quite simply there may be less to administer.

As part of the AFC's funding review a working party

of representatives from associated organizations has been established. Chaired by a member from the department of the arts, key AFI representatives were joined by a representative from Australia's peak film body, Cinema Australia, the AFI, the Australian Film Television and Radio School and Film Australia.

The AFC wants some of these organizations to assist the AFI's transition into a future future. The group met for the first time on July 3. Its recommendations should assist the AFI in its funding application for 2001, which was due by the end of July. In general terms the AFC acknowledged the value of the research and information service, and video sales

Widespread state and federal funds Jack Thompson for Greater Melbourne Film Festival for more books



board



It could've been 10 more. All 100,000 were used this call, and 100,000 were put through intensive negotiations taking thousands to some 90,000. Well, you'll see that.

As the water level rises at all 600 dams being monitored
that go from low to medium and to high levels under the
USFS flood sign, and after it reaches its critical point, you'll
have more options for your dam.

Here we discovered some of America's dirtiest film types (see *Black History* for more). He had an all-time decade worst for BIONT (and, by the way, he's nothing new in class) and then went on to punt down the list into what (could make it) a film, as most Americans.

On most of the line, I want to have some sort of loop my camera to get some pictures of the line and to have some other people.

For this campaign, I go and see a friend's hair salon which has Super Hydrate[®] hair oil. I found an elderly lady who was wearing a Super Hydrate[®] hair oil. She said that she had used it for a long time. She said that she had used it for a long time.

Flora of coastal forest with the lightest post-fire, which was removed in 1997. (2000-01) on the dunes.

"On some film sets, actors watch monitors, placed on the proper eyeline, to see the other actors. Oh joy."

[illegible][illegible]



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[illegible]

It was only that weekend and the night I was again a peeling onion. As with the two initial episodes, so was my level of sensitivity, and I was, in effect, blind to the emotional threat. The Boston or American, claims that proved to be quite true. It was a relief to find more than I thought.

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DVD.



Film # 100-100000
 Title: (Name of film)
 Date: (Date of filming)
 Reel: (Reel number)
 Shot: (Shot number)
 Scene: (Scene number)
 Footage: (Footage number)
 Length: (Length of film)
 Format: (Format of film)
 Camera: (Camera used)
 Location: (Location of filming)
 Director: (Director's name)
 Producer: (Producer's name)
 Editor: (Editor's name)
 Music: (Music used)
 Sound: (Sound used)
 Color: (Color of film)
 Notes: (Notes on film)

[illegible]

Their findings are clear not least that I am the film but extends to the DVD presentation of the DVD itself. There is an extensive introduction and thought-provoking commentary by director Tom Tykwer and star Billie Piper. The two discuss the online film from behind-the-scenes and discuss the ac-

explainer of it. A collection of such
statements and their effectiveness
and applicability (in points) as far
as some members of the audience
may or may not understand it and how
it is performed objectively. It is a
collection.

[illegible][illegible][illegible]

File Path: *to be given*
Examine with attention.
Remember: *to be given*
Use of: *to be given*
Perform: *to be given*
Examine: *to be given*
Country of origin: *to be given*
Using: *to be given*
When: *to be given*

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to a new American background to give the photo a different perspective, but rather takes the same results of ordinary forces, creating an entirely abstract

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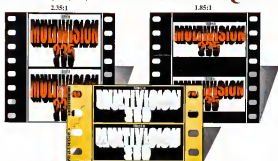
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Exhibition and Distribution: an overview

→ 1999 was an excellent year for most Australian exhibitors and distributors, especially those releasing and/or exhibiting US made blockbusters. Total box office for the year was \$764 million - 11.2 percent up on the \$683 million of 1998.

Exhibitors added 133 screens (bringing the total total to 1764 by the end of the year). According to the Motion Picture Distributors Association of Australia (MPDAA) which has been gathering box office data from Australian distributors since 1934, 1999 was the 11th consecutive year of record box office growth and screen expansion in this market. Due to lack of adequate data, the MPDAA no longer calculates annual figures for admissions, but a very rough estimate of 78 million admissions comes from the total box office by an average ticket price of \$1.7 - which has increased by more than \$1.00 over a 64 years' according to the MPDAA.

An Australian Film Commission Report, released on January 31, 2000, shows 84 percent of the 1999 box office came from US films (mostly studio releases), 3.9 percent from UK films, 3.8 percent from European film and films produced from local product which means that multiplexes gained a lion's share of the year's total box office.

The top five films of 1999 (all US studio based) individually grossed more than \$30 million compared to 1998 when only *Titanic* took over \$30 million.

Incidentally (the total number of films released nationally in 1999 was 394, down from 371 in 1998 and 382 in 1997).

One likely explanation for this apparent contradiction is a rise in the number of prints per film - or for certain films.

Nathan Miller of specialist distributor (Journé) Films suggests "there may be too

many prints generated for smaller films by big and 90 screens. Conversely Alan Finney of Buena Vista International Australia says that "there are never too many prints - just sometimes too many expectations of a particular film".

Box office and industry data for the first half of 2000 confirms the extraordinary status of 1999 in retrospect. Based on its figures in June 98, the MPDAA reports while the industry is on track for a total box office of \$799 million by the end of the year, this equates to a significant drop in growth compared with 11.3 percent for 1998 and 16 percent for 1999. Similarly, although exhibitors have added another 35 screens over the past six months bringing the national total to 1799, growth has slowed in comparison with the two years prior.

Major exhibitor Village Roadshow has scaled down its profit projections by \$4 to \$4 million for the last financial year due to slower than expected box office from January to April 2000.

Box office and screen level data alone does not provide a detailed picture of the market and is obviously not the only gauge of success for individual businesses. According to the Australian Film Commission films with big budgets, high production values and well resourced marketing campaigns currently generate the largest box office locally. It is report also shows Australian films compare favourably with other low budget, independently produced films.

Happily, 2000 has already provided some surprises in this respect, with the popular success of Australian features *The Wayward Girl* (Twentieth Century Fox) \$11 million and *Looking For Aldebaran* (Roadshow Film Distribution) \$7.6 million (as of June 10, 2000). Yet while Roadshow is aggressively acquiring and distributing Australian films, other distributors and exhibitors generally believe Australian product still presents too much of a challenge for box office returns. ■ **Meggie Binley**

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Dennis Rowling, Entertainment Inc. (US)
 Cinema Revenue Board of Directors
 Chief Operating Officer, East Potomac
 Total estimated sales: \$10
 Total national coverage: 71

Rowling is fully owned by Rowling Entertainment Inc. in the United States, a property developer and studio, just as exhibitors in all its markets encompassing the US, Australia, Pacific Rim and New Zealand. The deal has now three members: Rowling is now much of the property on which it built its cinema in contrast with most major competitors in Australia. Global strategy to build bigger screens and clusters rapidly than competitors is also being followed through in Australia with a 100-seat, 35m screen cinema at Rowling Bowling.

Rowling entered the local market in 1994 with its first six-screen multiplex in Townsville, QLD. To date Rowling has invested \$142 million dollars in the development of its cinema base in Australia which now encompasses Townsville, England, QLD (eight screens), Melbourne, QLD (14 screens), Brisbane, QLD (four screens), Hobart, WA (six screens), Belmont, WA (18 screens), Ipswich City, QLD (five screens), Bussell, NSW (five screens), Richmond, VIC (five screens), and Sydney, NSW (five screens). This totals 12 locations and 71 screens. Two more sites are under construction in Australia: MWL and Chirnside Park, VIC, with sites planned for Tumbleridge, QLD, Rivermarket NSW, Richmond VIC and Franklin VIC. Neil Potemecot is Chief Operating Officer at Rowling Entertainment. He came to the post in September 1999 from Regis where he was operations manager for JMW and QLS.

Potemecot said: "Rowling continued to be the American market in the early 90s when it was underwritten by US standards, but expansion soon limited in the late 90s creating greater competition. An understanding that major commercial interests (being the Disney of Village and Regis) in the AGOS's description set rules - have made it difficult for Rowling to expand its cinema sales as per the original schedule." Rowling had aimed for a 70 percent share of the market, but Potemecot estimates it is currently around one percent. Graham Hurst, Chief Executive of Village Cinemas, recently estimated the Rowling market share lower at around three percent. Potemecot is hopeful that the change of government in Victoria may eventually reverse current planning laws that enabled "major commercial interests" to block the development of a Rowling multiplex in Brunswick because it was outside a major shopping area. He says that the legislation is still "in some ways" - but as the Rowling project property in Brunswick is "now valued at double what we paid for it", the company has not lost and.

Potemecot believes that lengthy legal proceedings instigated by "shopping centre developers and other customers" to prevent the building of a multiplex at the Rowling owned Moore Park Market site are "draining it to death". He predicts that Rowling will commence building in about 12 months' time. Despite competitive and legislative challenges, Potemecot is optimistic about the future for Rowling in Australia. He says: "Townsville and Darling have been particularly successful... with Rowling growing the market there by 42 percent and now owning a 60 percent market share in competition with the established V Regis multiplex". He believes that "Sydney is still underdeveloped and Melbourne offers scope for screen growth" especially since Landmark relinquished its 574 million share of Regis to the Kerry Parker owned Capitalised Press Holdings in March 1999. But although this is a fast track development process, concludes Potemecot, "the product will be in the store, and an exhibitor can control product".

■ Megan Galey

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Exhibition

THE GREATER UNION ORGANISATION

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Cinema Divisions: Greater Union

General Manager: Richard Ratner

Total national sites: 14

Total national screens: 408

International: Cinemas in Middle East, Poland, Netherlands and Germany

Founded in 1918, Greater Union is Australia's oldest film exhibitor which now owns 100 percent of Bioskop, and Cinemascope II is a total of 94 Greater Union managed sites and 400 screens nationally. Greater Union also has a 33.3 percent share in both Village and Warner Brothers in around 37 multiplexes (making up some of the 54) plus 50 percent of Robinson Film Distributors.

The company has also planned for Christmas in Brisbane and Burwood Hornby and Borelli in Sydney through screen expansion will start this year in lower suburban areas. Most successful sites are the Megaplex, Manca, SA, 50 screens; Megaplex, NSW (16 screens); Candy Hall, NSW (14 screens); Indianapolis, QLD (14 screens); Garden City, QLD (14 screens); and Liverpool, NSW (12 screens). Programming is mostly mainstream product but sites in Cairns, Brisbane, ACT and megaplexes screen alternative and limited release films.

Greater Union believes Australian films require special attention and particular efforts in marketing and promotion. Supporting The Waylay and Looking For Aldebaran star tours, gala premieres and focus on local, indigenous film production.

VILLAGE

Owner: Village Roadshow Limited

Director: John Griffin/Patrick Ryan

Chief Executive: Graham Burke

Total national sites: 15

Total national screens: 103

International: 104 sites/283 screens

Major profit driver in the Village Roadshow cinema site chain locally is a three year pact, and are with The Greater Union Organ and Warner Brothers (G.U.), giving a sub-

corporation a 33.3 percent share in around 37 multiplexes throughout nationally. There are branded Village Cinemas in Victoria, Greater Union in New South Wales, South Australia and Western Australia and Bioskop, C.G. in Queensland. Village owns 3 multiplexes and one main outright, has a 30 to 75 % share in another 21 cinema and features including the art-house Europa chain. Village also owns a 50 percent share of Palace Cinema as a "silent partner" in the words of Graham Burke.

Best performing Village sites "arise between the Jura Fracking, Melbourne, the Merit multiplex, Crown Cinema in Melbourne, and Melbourne and Candy Hall in New South Wales", says Burke with location and good product the key success factors.

Through Village had to reduce its profit expectations for the June 30 year and due to poor product, investment has been required in the last two months" according to Burke with the reason of Bioskop and AGO and this will be managed with new releases of Perfect Storm and The Island. Burke believes that the cinema division is still in a "great early quarter" and that the industry generally "is in the first stage of any country in the world due to the high standard and quality of our products... and aggressive marketing". Per capita visit to cinema is at least per year according to Burke as outlined with 3.6 per year in the United Kingdom and three per year in Europe.

AUSTRALIAN MULTIPLEX CINEMAS

Owner: Australian Multiplex Cinemas

Chief Executive Officer: Michael

Hunkler

Total national sites: 9 (QLD only)

Total national screens: 37

Australian Multiplex Cinemas is "fully Australian owned" with owners in Queensland since 1920. The company opened its first multiplex at Sunnybank (right screen) in 1979 and has since added sites at Seaford (10 screens), Redcliffe (right screen), Tweed Heads (10 screens) and Nerang (four screens). Spelling is now the focus for expansion with three sites currently at various stages of

development and approval.

CEO Michael Hunkler believes the multiplexes is extremely competitive but not oversaturated. "Oversaturation is the main aim of the majors" he says. "and there are still desirable markets with pockets of opportunity. Like Sydney with city centre multiplexes for its four million population when Brisbane has three for its one million". AMC programming is mainstream and Hunkler suggests that any competitive multiplex screening smaller art-house product "shouldn't be available for anything other than a cinema which needs to fill its screens."

HOYTE

Owner: Canal del Norte, Pines Holdings

Cinema Division: Hoyte

Chief Executive Officer: Paul Johnson

Total national sites: 40

Total national screens: 338

International: Cinemas in Argentina,

Chile, United Kingdom, Europe, New

Zealand, Mexico and the United States

PALACE

Owner: Tony Zecchia - 50% Village

Roadshow - 50%

National Programming Manager: Ken

Peterson

Cinema Division: Palace

Cinema/Europe

Total national sites: 27

Total national screens: 54

Village Roadshow bought a 50 percent share of Palace from Tony Zecchia in 1994 who now has a 50 percent share. With 54 screens across 27 cinemas nationally the Palace/Village partnership is the largest art-house circuit in Australia. Zecchia concurs with Graham Burke that Village is a "silent partner" in the past venture with Zecchia managing all aspects of the business. Exceptions are Palace NSW, Eastern in Adelaide and the NSW in Melbourne where Palace/Village is one of a number of managing agents. Most profitable sites are Roma St, Litchfield, the Forum, Paddington in Sydney, and Palace Ballway, Candy Brighton and The George St Walk in Melbourne. Zecchia recalls that most theatres have experienced

between a "10 and 20 percent increase in revenue over the past 12 months"

DENDY CINEMAS

Owner: The Rank Group Limited

Head of Cinema Film Division: Mark

Gosler

Head of Exhibition: Mark Carbery

Total national sites: 5

Total national screens: 11

Barker purchased Dendy Cinemas in 1984 which included Dendy Brisbane, Dendy Melbourne, Dendy Market Place and a 50% share in the first Cinema in Melbourne. An existing Dendy circuit in Brisbane from Dendy Film, came with the purchase, which Barker will continue addition to its own distribution arm, RRP Film.

Distribution is 10 year old business. Barker opened another site at Ocean Breeze in Christmas 1999 which has generated "excellent box office from day one" says Mark Gosler who also oversees distribution at Dendy Film and RRP. Gosler says that Dendy chain operates in art-house product. "Both the best that can only be seen in 3 places and mainstream art-house which can be seen in multiplexes" and then to support Australian product. Turnover has increased and screens are more profitable since the Barker acquisition "partly as a result of more aggressive programming sourcing from many distributors and our own unit. Dendy" says Gosler.

■ Megan Wiley

The sum of us

The genius rate recent releases.

	Sandra Bullock <i>Matchmaker</i> (PG)	Yvonne Razzini <i>Yvonne's World</i> (PG)	Jeanette Biederman <i>Jeannie</i> (PG)	Tommy Lister <i>Tommy</i> (PG)	Markus Redgrave <i>Markus</i> (PG)	Laura Zisk <i>Laura</i> (PG)	Adrian Martin <i>Adrian</i> (PG)	Megan Spencer <i>Megan</i> (PG)	Andrea Pines <i>Andrea</i> (PG)	Madeline Swann <i>Madeline</i> (PG)	David Strathairn <i>David</i> (PG)	The Average
CHESTER	8	10	7	•	•	8	•	8	8	•	9	8
JUDITH BLOOM	8	7	5	6	•	6	3	4	7	5	7	6
NEEDERS	•	4	•	•	2	1	•	1	4	4	7	3
MALE	3	4	3	2	6	6	4	4	4	2	6	4
THE PERFECT STORM	5	6	4	2	4	6	7	7	7	5	8	6
ITCH BLADE	6	7	•	6	•	6	6	4	7	7	7	6
MR. MYSELF & MINE	•	4	•	3	4	6	•	4	3	5	3	4
THE WAR ZONE	8	8	7	5	5	•	•	7	8	8	10	7
ON BORN	5	7	4	4	3	•	•	8	5	7	7	5.5
THE FILM AND THE PARTY	•	9	6	6	6	0	•	9	8	7	6	7
EAST IS EAST	8	•	6	5	6	8	2	6	9	4	8	6
THE ROAD HOME	5	8	5	3	8	5	6	•	8	5	8	6
DEAR MY PEOPLE	8	•	5	7	•	5	8	6	8	5	6	6



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